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This newsletter is third in a series of publications by the Bureau of Indian Affairs, prepared and edited by the English for Speakers of Other Languages Program of the Center for Applied Linguistics. While the first two issues (AL 001 671 and AL 001 819) were concerned with the teaching of English to elementary and kindergarten children in BIA schools, this issue focuses on the problems of intermediate and advanced secondary school students, with special emphasis on the teaching of composition and written English. The first article, "Breaking Down Your Writing Goals," by Gerald Dykstra, discusses attainable "sub-goals." The first step, or sub-goal, on the way to developing written skill in English is the corollary of simple repetition in oral work--the copying of one entire title and paragraph without error. Following steps include substitutions, transformations, reductions, expansions, completions, additions, revisions, commentary, and creations. "The Teacher's Bookshelf," by Carol J. Kreidler, describes especially selected materials for the teacher's reference and for the classroom, as well as several new and forthcoming texts. Ruth E. Wineberg's "Information Exchange" reports on developments in BIA schools (in bilingual reading, contrastive analysis, controlled composition, creative writing, reading, and English), summer workshops, and CAL activities. (AMM)

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ENGLISH FOR AMERICAN INDIANS

A Newsletter of the Office of
The Assistant Commissioner for Education
Bureau of Indian Affairs
United States Department of the Interior

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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SPRING 1969

AL 001 957

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A Newsletter of the Office of
The Assistant Commissioner for Education
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SPRING 1969

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FOREWORD

During my visits with English teachers in Bureau high schools, the need for help in the area of teaching the mechanics of composition has been apparent. In this issue of the newsletter an attempt has been made to meet this need in the opening article, where Gerald Dykstra discusses controlled composition techniques, and in "The Teacher's Bookshelf", which is largely devoted to reference and classroom materials on composition.

It will be obvious to those of our teachers who are already using controlled composition techniques that the teacher is not required to develop sequenced composition material by himself. This has been done by Professor Dykstra in his A Course in Controlled Composition: Ananse Tales and it is the rationale behind this material to which Professor Dykstra addresses himself in his article. Both "The Teacher's Bookshelf" and "Information Exchange" make reference to use of this course and its techniques with Indian students.

We would welcome correspondence from you on other techniques which you have found useful in improving the quality of student work in composition.

Evelyn Bauer
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English as a Second Language
Division of Curriculum Development and Review
Bureau of Indian Affairs

EDITOR'S NOTE

In the first two issues of English for American Indians a great deal of attention was focused on the teaching of English to elementary school and kindergarten children in BIA schools. In this third issue an attempt has been made to draw attention to the problems of intermediate and advanced secondary school students with special emphasis on the teaching of composition and written English.

The article in the first section of the present issue is addressed to teachers in secondary schools. The author, Professor Gerald Dykstra of the University of Hawaii, has had wide experience in the teaching of English as a foreign or second language both in the United States and overseas as well as in teacher training in this field. Recently he has been especially interested in the teaching of written English. He is the author of A Course in Controlled Composition: Ananse Tales (see English for American Indians, Fall 1968, p. 19) and a forthcoming series on the teaching of written English, as well as a number of articles on the same topic.

In the second section, "The Teacher's Bookshelf", the emphasis is again on materials related to the teaching of writing. Mrs. Kreidler has selected a number of texts on this topic and has discussed each at some length, pointing out how the material may be used in the setting of BIA schools. The section also includes a list of forthcoming materials on various aspects of teaching English to speakers of other languages.

In the section on "Information Exchange", Miss Wineberg reports on a number of interesting projects both within and outside the BIA schools. The editor would like to express special appreciation to all those who sent information on their activities.

Sirarpi Ohannessian
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Washington, D.C.

BREAKING DOWN YOUR WRITING GOALS

By Gerald Dykstra

Are you happy with the goals you have for your high school writing program? The majority of teachers feel their goals are satisfactory. They see the problem as one of method. They would prefer to ask instead, "How can we get high school students in the Bureau of Indian Affairs schools to attain the desirable goals we have set?"

I would like to persist with the first question. I believe that by doing so we can get much farther than we can by directing our attention immediately to the second question. I believe that if you know where you want to go you can set up many ways to get there. And if you have more than one student you will need more than one way to get to any goal. Even if you had only one student, he would be likely to need differing approaches at different times. I believe that goals are often too large, too remote, or too amorphous. They can be broken down into components that are small enough, immediate enough, and sharp enough to be readily attained by the student. The question of "how" then begins to lose some of its magnitude.

The question that must directly follow our opening question, especially if you answered that question with a "Yes", is "What are your goals?" Determining basic goals in high school writing programs is always a thorny problem, and in the Bureau of Indian Affairs schools it poses extra problems. One of the first concerns is that English is not in most cases the students' native language. A study commissioned by the Bureau recommended an experiment in which the teaching of reading in the native language would

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precede the teaching of reading in English.[1] Beyond this, should the students also have an opportunity to write first in their native language? What would the interference effects be, if any, when they subsequently write in English? What special difficulties are there in any case because of their non-English language and culture background? How do these factors affect establishment of a basic goal?

These and many other questions need to be answered before fully realistic goals can be formulated. Some teachers who answer "Yes" to the first question are unable to communicate clearly, even to another teacher, what these goals are. It is easy to understand why these teachers fail to communicate the goals to their students. Many others give an answer like "To write well." We can grant the legitimacy of this answer, but we still have to follow it up with the further question, "What do you mean by good writing?" This may be answered by a description of some kind, but the description will commonly fail to communicate meaningfully to most people. Teachers may feel that they will know good writing when they see it, but it is not easy to describe. A much easier and generally more successful approach is to provide samples that illustrate what you call good writing.

If you select samples with your students in mind, they should illustrate what can reasonably be expected from the student after a period of training. Ultimately, classroom goals depend primarily on what the teacher wants or expects with the "givens" he has. The teacher can make these goals relatively explicit by selecting models of student or professional writing as examples of goal attainment.

The opening question may take on special meaning in this context. The selections that you have, or have in mind, represent what you can now reasonably expect

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1. Sirarpi Ohannessian, ed., The Study of the Problems of Teaching English to American Indians: Report and Recommendations (Washington, D.C.: Center for Applied Linguistics, 1967), p. 30.

at least some of your students to attain. If you are not happy with these selections as representative of the ultimate goals you have for your students, you may nevertheless be happy with them as representative of the immediate goals you have. You may feel they represent a clear advancement in a student's ability during the time he is with you.

Surely the next question is, "How do we get there?" Yes, that is in one sense the next question, but I would prefer to ask, "Can you set up sub-goals that will take the student to the ultimate goal?" That is, can you ultimately break the goal down into moment-by-moment sub-goals? And will these sub-goals lead to closer and closer approximations to the ultimate goal? Can the student achieve successfully all along the way so that difficulties can be reasonably well pinpointed before he founders, trying unsuccessfully to reach the big conglomerate goal for the high school program?

There are many ways to break a goal down into smaller parts. Let me illustrate with a parable. A certain man decided to do 50 consecutive deep knee bends within one minute as part of his exercise routine. After 4 bends, the strength of his right knee gave way and though he fought valiantly, without the supporting lift from his right leg, he was unable to do more than 7 deep knee bends. Undaunted, he continued trying. For 17 successive days the same thing happened. Then his right knee began giving way after only 3 deep knee bends. He was, of course, crestfallen, not to say daunted.

He resolved, however, to attain his goal by trying one or more programs of sub-goals which he could invent in quantity. The following are only a few samples:

(1) He could start the first month with a goal of only one deep knee bend per day. Then he could try adding only one per day with each new month.

(2) He might be able to <u>start</u> with 50 bends if he allowed more time between each two, such as a full minute instead of only about one second. He could

then gradually reduce the interval between bends from one minute to 59 seconds and eventually to one second.

(3) He could do 50 full bends from the start by pushing himself up with his arms or with the aid of a mechanical lift. Then he could gradually reduce his reliance on such help until he was finally doing 50 unaided bends.

(4) He could avoid an approach that required any form of full bends right from the start, and begin with 50 partial bends, flexing his knees just slightly at first, then increasingly until finally he would again be doing full bends. Or he could do the reverse, starting from the full bent position, and do partial "ups".

(5) He could, of course, do any of the dozens of kinds of knee and leg strengthening exercise programs that you can find in any professional gymnasium without specific reference to knee bends.

When last heard of, the certain man of our parable was progressing well, by his own account, doing partial knee bends as in the first part of the fourth alternative above with occasional forays into the others, largely to test his progress. In tests, he had attained 20 successive full bends after three months of his new regimen. He expects to attain 50 within the first year.

This parable is not intended to indicate a desirable way to physical development, nor to suggest that knee bends can contribute to composition writing. The point is that goals have many dimensions, and that a series of successively closer approximations to a big goal can be stated in many different ways once that larger goal is rather clearly indicated. When a goal is sufficiently broken down into sub-goals, sometimes referred to as objectives within goals, any further question of method usually becomes quite tractable. "Just show him" or "Tell him" or "Give him one to look at" are normal responses when someone needs to know how to do some small or simple thing. Essentially the same can be true of most big goals, whether in

space exploration or in oral language learning or in writing, if the sub-goals are "moment-by-moment" enough.

The model of the goal, you will remember, is in the form of samples of good writing. How can we break down our goal of good writing into sub-goals of (or successive approximations to) this goal? I will mention one traditional and partial breakdown and then go into a little more detail on one alternative that has proved successful in providing clearly defined goals, and that is instrumental in eliciting large quantities of completely correct writing with degrees of student contribution up to a level that is effective in nearly every instance.

The writing breakdown that we are most accustomed to includes component goals of basic handwriting ability, skill with placement of punctuation, and other matters of form like margins and spelling, and ability to form grammatical sentences and paragraphs. We also ask for unity, coherence and organization. In the high school program, we assume that work toward each of these sub-goals is a part of the student's prior heritage, and we give him assignments that require him to perform well in all of them at a somewhat advanced level, like the man setting out to do 50 deep knee bends a minute the first day he began this exercise. Indeed, when the student was learning the component goals listed here there were probably times when limited parts of his writing program seemed to have relatively well-defined goals, as when he had to make the letters of the alphabet. But, for example, he may never have attained the stage of writing grammatical sentences with regularity. The goals involved here were mostly too big and too amorphous for him. Now we have him write, and we proceed to apply rather haphazard corrective procedures. We find out where his errors are, point them out to him, and give him some extra work. Then we go on our way. The student can rarely, if ever, predict that he has hit the target. The goal and all the sub-goals are too amorphous for that. Even the collection of acceptable samples is no help to him. These simply illustrate the level of the big goal, which is not directly attainable. Even if we give him work with one or another of the constituent

components, it is like asking our certain man to begin with a small number of full knee bends, say ten -- even that may be too difficult for him at the beginning.

It would certainly be possible to refine the traditional goal statements. But as a conclusion to this paper, I would like to look at an alternative -- one among many -- this one resembling in a way a combination of approaches 3 and 4 to the problem of deep knee bends above.

Assume that you have the many models or samples of good writing that we mentioned earlier. Assume at least a hundred or two such models. Let the student observe these products as long and as often as he likes. This is all right. It should be condoned, even encouraged. That kind of product is the goal for your student. And he must surely be able to read with comprehension what you are realistically going to expect of him in the form of writing at some reasonable future time. A further program of observation, if it is necessary, can consist of watching the teacher or a student in the process of writing the early steps (and later the advanced ones) that will be mentioned shortly. Still, observation and reading won't produce a product like the samples. Eventually the student must write something. Must he jump from observation to free writing?

The answer is "No". There are any number of intervening small steps, like the aided knee bends in number 3, or the partial knee bends in number 4, which can lead the student through gradual approximations to the larger goal of free writing. The first step for a high school student may consist of moving from adequate observation to writing one word or a title from a model onto his own paper and keeping it for his own observation. A larger step consists of writing only that and then handing it to someone else for review and evaluation. Another type of larger step consists of writing more than just a title or a word.

A very large step for almost all high school students everywhere is, believe it or not, copying one entire title and paragraph without error. When given as the first step in the writing program I am now describing,

it is the cause of more errors than any other single step on the whole route to acceptable free writing.

If your students succeed early in copying an acceptable selection completely to your satisfaction -- and I would urge the highest of standards at this point -- then you are on the way to success with them.

At this stage we have attained the corollary of simple repetition in oral work. In a sense it is only an active equivalent of observation. A critically important start has been made, but now there is a long road to travel.

There is not space in this paper to give detailed information about the many steps used in gradually reducing the student's dependence on the model. Representative examples and categories, however, will suffice to illuminate the principle, and there are an infinite number of variations possible.

The program from this point on can be seen as one of changing models into products that are less and less like the models until they are, in effect, new creations, and until the models are no longer directly or consciously used. The reworked models have sometimes been called transformations but they are not uniformly to be related to transformational grammar. The steps include substitutions, transformations, reductions, expansions, completions, additions, revisions, commentary and creations. The transformations include types that might be called applications of transformational grammar, but they are not limited to this.

Remember, getting on the road is a big step or series of steps. Once you are on the road -- that means demonstrated ability to convert a printed product into a handwritten sentence, paragraph, or essay -- it is not a very big step to move to substitution of one word in the model by another word in the student's completed version if that word occurs only once. This is still just a little way beyond observation. It is another small step if the word to be substituted occurs repeatedly. It is another small step if two or more different words are to be substituted. And,

provided the grammar is known or taught just before, it is once more a small step if one word that is substituted requires a small grammatical change elsewhere. For example, a part of the model reads "He is here" and the assignment calls for changing "he" to "they". The small additional change that is required is a substitution of "are" for "is". Such assignments are built upon a host of changes of gender, number, tense, etc. These simple grammatical terms, often so frightening to the student, need not be used at all.

The assignments can become very complex if multiple types of changes are required simultaneously, but fortunately this does not seem to be a necessary stage. Students learn to go on to small changes in topic which require minimal meaning change elsewhere and this serves as a base for greater topic changes later. They can also move into the "free-addition" steps by, for example, adding another person and making all appropriate changes elsewhere. "His horse watered, Ben is ready..." may become "Their horses watered, Ben and Larry are ready..." Obviously if "Ben" is changed to "the kitten" it is instead a more advanced topic substitution and a possible production is "It's fur dried, the kitten is ready..." If this change is combined with free addition of a subject, you can get "Their coats dried, the kitten and the puppy were ready for..." Other types of additions, generally more advanced, include the options for adding modifiers of many kinds, time expressions, reasons, phrases and clauses of a wide variety of types, complete sentences, paragraphs, endings, beginnings, etc. These are intermediate steps[2] among hundreds that can lead to higher goals.

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2. A sample program, in a format designed for materials developers only, is a revision of a mimeographed paper formerly entitled "Worksheet No. 3, Expanding the Writing Horizons" by Gerald Dykstra, Richard Port and Antonette Port. For students, an early model with a very small selection of steps, by the same authors, was A Course in Controlled Composition: Ananse Tales, 2 vols., New York: Teachers College Press, 1966. And the newest version is Guided Writing: Controlled--Free, Programs 1-12, New York: McGraw-Hill, forthcoming.

It is important at this point to make both a disclaimer and a "claimer". When there is a mistaken expectation, the most common one is to expect a program like this to teach basic grammar, or even pronunciation, or other aspects of the oral base, necessary parts of which are assumed prerequisites in this program for successful writing at the upper levels. This type of program will effectively provide little, or nothing, that it is not designed to provide. On the other hand, it is an excellent way to elicit large quantities of completely acceptable writing practice at each student's approximately best level of contributing ability. The sub-goals are always very explicit -- to produce a completely acceptable product at whatever level the student is working. If he should fail, he tries again at that same level with a new model. If he fails repeatedly, he stays at one contributing level and the source of his difficulty should be pinpointed. In general, he clearly recognizes the goal and it is within his grasp. If it is not, he is probably not ready to proceed much farther in writing without relevant basic instruction in points of the language as indicated by the type of problem he cannot overcome.

The top levels of the program request substantiation of the model, argument with the model, and various types of free writing including such advanced steps as the following which require the student:

--- to write on the topic given. (A related model has been read previously.) He must write a paragraph for each key sentence and he may use the key word given as a clue or suggestion for each sentence in each paragraph;

--- to write a paragraph following each (key) sentence given under the topic heading (no key words given);

--- to write on the topic with a paragraph on each sub-topic given to guide organization. (No related paragraph has been seen previously.)

After other intermediate steps we come to the assignment that is so commonly the first assignment in many

classes: Choose a topic and write (to the extent requested by the teacher or the materials writer or to the extent the student feels qualified).

A student can reach this level quickly if he is qualified. If he can't do it, the program provides an alternative of a sequence of sub-goals that will give him many successful writing experiences at his own best level of contribution. It is surprising to note the definable progress when there are enough definable sub-goals. It is not necessary to teach without seeing progress. But there is no alternative when the overall goals or the sub-goals are too big and too amorphous for the students to grasp.

Your goals may need breaking down in order to build up your students. Consider breaking them down to moment-by-moment goals.

THE TEACHER'S BOOKSHELF

by Carol J. Kreidler

I. FOR THE TEACHER'S REFERENCE

Linguists and language pedagogues generally agree that the best order for presenting and practicing language skills is listening, speaking, reading, and writing. A great deal of attention has been given to the first three skills, but not nearly so much has been given to the last -- writing. This is evidenced by the limited treatment of writing or composition in many methodology books in this field.

William Francis Mackey, in his Language Teaching Analysis (Bloomington, Ind.: Indiana Univ. Press, 1965; 562 pp.), attempts to study objectively the theories and techniques presently espoused by language teachers (including teachers of English to speakers of other languages) by listing methods and techniques used in existing texts and courses. In his chapter entitled "Repetition" he describes what is involved in writing as "(1) the ability to shape the letters of the alphabet (Graphics), (2) knowledge of the right combinations of letters (Spelling), and (3) skill in expressing onself through the written word (Composition)" (p. 282).

Mackey then lists some types of drills to practice these skills. The problems of graphics are no different for the Indian student than for any child learning to write in any language, so these will not be dealt with in any detail here. Spelling, on the other hand, while it may not be a particularly difficult problem for the Indian student, relates more closely to the general topic. Mackey reports three types of oral and written exercises for spelling drills: completion, in which one or two omitted letters must be added by the student to aid him in the observation of words with which he is familiar; transliteration, in which, if a phonetic notation has been introduced, the student rewrites words in traditional

orthography, and dictation, in which the student writes what he hears and checks it against a written text.

[English Sounds and Their Spellings: A Handbook for Teachers and Students, by Robert L. Allen, Virginia F. Allen and Margaret Shute (New York: Thomas Y. Crowell, 1966; 104 pp.), is a good source for work on spelling. Spelling here is taken from the point of view of the relationship between sounds and how they are spelled. The main emphasis is on English sounds -- the way they are produced, possible special problems in the pronunciation of single sounds and clusters, and, most important for our purposes here, the spelling rules for each sound. Practice is provided in hearing, speaking, reading and writing each sound in a variety of spellings.]

After the section on spelling, Mackey turns to composition. He divides the exercises for composition that he has found in texts into three main types: sentence modification; sentence composition; and paragraph writing.

Sentence modification exercises give the student practice in the structure of the language. The types of modification exercise Mackey has found are: (1) multiple choice, in which the student is asked to complete a sentence by choosing a word from a list of possibilities (either pictured or in words); (2) conversion, in which the student, for example, changes affirmative sentences to negative, statements to questions, present tense sentences to past, etc.; (3) word jumbles, in which the words of a sentence are listed in random order and the student is asked to make a sentence out of them; (4) matching, in which the learner is given two columns containing parts of sentences and is asked to combine word groups in the first column with appropriate word groups in the second column to form sentences which make sense; and (5) alterations, in which a series of sentences with underlined words is presented and the learner is asked to rewrite the sentence changing the underlined words to opposites, or plurals, or different tenses, etc.

Two of the types of sentence composition exercises that Mackey offers are caption writing, in which the student writes a sentence or a number of interconnected sentences describing a picture or series of pictures; and composition or substitution tables, from which the student produces sentences. An example of a substitution table is:

There are	many a few some several	drills exercises games	for	teaching practicing drilling	English

If the tables are arranged in a sequence, the student can write a series of sentences which combine into a paragraph -- a first step in controlled composition. This technique is used in books by Heaton and Moody, which are discussed below.

Under paragraph writing, which may include units larger than the paragraph, Mackey lists several types of exercises, among them (1) précis and paraphrase, in which the student is asked either to summarize a paragraph in précis form or to rewrite it in his own words; (2) narration, stimulated either by a series of pictures or a series of things the student knows very well, such as the events in his day; (3) description, in which the student writes about what he sees in, for instance, a detailed picture; (4) exposition, in which the student is required to tell how he does something such as riding a bicycle; and (5) free composition, in which the student writes a composition about something he is very familiar with, from either an outline or a series of leading questions.

Percival Gurrey's Teaching English as a Foreign Language (London: Longmans, 1955; 200 pp.), in addition to being a practical general methodology book, includes seven chapters on writing and on oral and written composition. Chapter 8, "First Steps in Writing the New Language", gives suggestions for going from simple copying to less controlled expression of the student's own ideas. Chapter 16, "Oral Composition", explains how to take the class from mechanical repetition of sentences to free discussion of ideas.

Gurrey feels the key to successful composition is in the preparation for it that the teacher gives. He suggests the use of reading material, story retelling, and asking questions, etc., as techniques for preparing the students for oral composition. Chapter 17, "Steps to 'Free' Written Work", contains suggestions for preparing the student for writing in his own words. Some of the types of preparation for written composition that he suggests are: oral questioning to stimulate the students' ideas; pictures which the teacher asks questions about; and the reading aloud by the teacher of interesting articles followed by the teacher's questioning. On a more advanced level short speeches or lectures and silent reading can serve to prepare students for composition work. Chapters 18 to 21 include "The Beginnings of Written Composition", "Composition: The Choice of Subject", "Correcting Compositions", and "How Can pupils' Compositions Be Improved".

In his preface, Gurrey notes that his book "gives preference to the urgent needs for thorough learning of the language that is the medium of instruction in schools and colleges". This book should therefore be especially useful to teachers in Indian schools.

Suggestions similar to those listed above for prewriting and guided writing activities are also to be found in Mary Finocchiaro's English as a Second Language: From Theory to Practice (New York: Regents, 1964; 143 pp.). Harold B. Allen's Teaching English as a Second Language: A Book of Readings (New York: McGraw-Hill, 1965; 406 pp.) contains three good articles on composition. One, by Lois Robinson, contains the same technique as used in her book, Guided Writing and Free Writing, which is discussed below. Another by Adelaida Paterno, "A Lesson on English Modification", describes a pre-theme lesson using structures containing modifiers and gives detailed teaching techniques. Donald Knapp's "A Focused, Efficient Method to Relate Composition Correction to Teaching Aims" is the third. His composition checklist is included in this article.

The American TESOL Quarterly and the British English Language Teaching, journals mentioned in an earlier

column, frequently contain articles on guiding writing or teaching composition.

Most American books for teaching English composition to speakers of other languages have been written for foreign students studying at American universities. Some of these are listed in this section, not necessarily because they are suitable as texts for American Indian students, but because they can serve as references for the teacher in the information they provide about the English language, in their examples and discussion of forms of compositions, and in the teaching techniques they use.

George E. Wishon and Julia M. Burks' Let's Write English (2 vols., New York: American Book, 1968; also available in one-volume Complete Book) is designed to help students overcome the habits and conventions associated with their native languages by providing methodical practice in the written forms of English. Book 1, consisting of twelve units, deals with the sentence patterns of written English and leads to paragraph writing and the writing of short compositions. Each unit begins with explanation and comment on the patterns of the unit (nouns and pronouns, basic sentences, coordination, subordination, verb tense, modal auxiliaries, prepositions, two-word verbs, etc.). Exercises begin with a "dicto-comp", a short paragraph which is to be read several times by the teacher and then written from memory by the students. The "dicto-comp", is intended to help the student improve his comprehension and provide practice in writing connected discourse on the basis of this comprehension. This technique seems to be a useful one, and it should be easy for teachers to collect a series of stories, anecdotes or interesting paragraphs from newspapers, magazines or school readers for use as "dicto-comps".

Other exercises include those which emphasize work with the structure of isolated sentences (Mackey calls this sentence modification, but many of these sentences, after they have been modified, can be written in a logical paragraph); work with paragraphs, which includes filling blanks with the forms presented in the unit; rewriting; and paragraph construction from suggested topics, cues and introductory sentences.

Book 2, also consisting of twelve units, deals with the characteristics of major prose forms: narration, description, explanation, and argumentation. There are also units on letter writing, theme writing, précis writing, newspaper writing, the library, and developing a research paper. The exercises again begin with "dicto-comps" followed by numerous model paragraphs with suggestions on how the student may develop similar paragraphs of his own.

Lois Robinson in her Guided Writing and Free Writing: A Text in Composition for English as a Second Language (New York: Harper and Row, 1967; 210 pp.) defines guided writing as "writing in which one cannot make a serious error so long as he follows directions" (p.2). The book is divided into sections based on grammatical points, with grammar explanations opening each section. Oral drills often follow this explanation. The student is then given directions for rewriting the paragraph(s). The rewriting usually takes the form of transforming a series of questions into statements. Complete-the-sentence and fill-the-blank exercises are also used.

Free writing exercises follow the guided writing exercises. A title and the first sentence of each paragraph the student is asked to write are provided. Topics are chosen which, it is hoped, will lead the students to use the grammatical point just presented, but in such a way that attention is directed toward content while practice of the new patterns is taking place.

II. FOR THE CLASSROOM

Classroom texts for teaching composition in elementary and secondary schools are generally characterized by a variety of techniques. For instance, they may include selected pictures which serve as the stimulus to connected writing; prescribed sentence patterns in which students are permitted to make lexical choices at various points in fixed patterns; or paragraphs with specified rewrite activities to provide controlled grammatical practice.

An excellent example of the technique involving the rewriting of paragraphs is A Course in Controlled Composition: Ananse Tales (Gerald Dykstra, Richard Port, and Antonette Port, 2 vols., New York: Teachers College Press, 1966). This course, as described in the Fall 1968 issue of this newsletter, is based on the West African folk tales of an almost-spider, Ananse. There are undoubtedly American Indian tribal stories which could be substituted for the stories about Ananse. Certainly there would be a great motivating factor in reading, writing, and then rewriting stories that were well-known to young and old in the Indian culture. The key to the success of these materials, however, is not only the interest that they arouse, but, more important, the careful ordering of the changes that the student is asked to make as he rewrites each story. He may be asked to change the pronouns making the necessary verb adjustments, change the verb tense, add a new element to the sentences, or combine them in various ways. These changes must be sequenced to provide for step-by-step progress and for almost error-free products.

In some American-prepared general course materials one will find a conscious attempt to include work on composition. Such is the case with, for example, the National Council of Teachers of English series, English for Today (William R. Slager, Ralph F. Robinett, and others, eds., 8 vols., New York: McGraw-Hill, 1962-66). Beginning with Book 3 of the series of six books, the lessons contain provision for composition work. This is carefully controlled composition, based on the reading of the lesson and directed by questions to stimulate, yet organize the students' thinking. In their suggestions to the teacher in the Teacher's Text the editors suggest the following steps in going from reading to writing: copying; dictation (suggestions are given for handling dictations); copying with simple substitutions; writing the answers to questions based on the reading; summaries of the readings; and original composition (two detailed assignments on the first lesson are included).

Guided Composition Writing, by Florence Baskoff (Montreal: Librairie Marcel Didier, 1969; 251 pp.;

available from the U.S. representatives: Chilton Books, Center for Curriculum Development in Audio-Visual Language-Teaching, Philadelphia, Pa. 19106) presents thirty model compositions, each followed by notes on expressions and points of usage related to the subject, and composition exercises such as questions on the model or outlines that lead the students to write new compositions similar to the model. A quiz based on the model concludes each section, with blanks for the students to write in indicated forms, or directions for substitutions that require re-writing the model. Some lessons also include brief grammar notes and exercises.

The last two sections of the book cover paragraph construction and composition development, rules for spelling, punctuation, capitalization, pluralization, etc., and letter writing. Although the course is part of a program for university level foreign students, the model compositions begin at a low intermediate level, and the content of the composition is suitable or easily adaptable for Indian high school students.

J.B. Heaton's Composition Through Pictures (London: Longmans, 1966; 54 pp.) can be used for oral or written composition. It contains a series of 32 cartoon-like simple black and white line drawings. In most cases the pictures for composition are a series of three built around a theme such as camping, making tea, monkeys imitating a man, a picnic, a poor boy with a few coins. The stories the pictures tell would be of interest to those from the junior high level to the adult level. The new vocabulary (those words which are not in the student's active vocabulary) is listed below each picture. A substitution table provides practice on a particular sentence pattern. Also included are questions which attempt to focus the attention of the student on the pertinent points in the picture.

L.A. Hill has produced a graded series of five booklets for work on composition in overseas schools.

Elementary Composition Pieces (London: Oxford Univ. Press, 1964; 64 pp.) contains 28 paragraph stories which the students are to copy. The stories are limited to a 1000-word vocabulary and the grammatical patterns are also limited to the more basic sentence pattern types. The students have the opportunity to change the story slightly by choosing one of the three or four possible words at certain points in the sentences. This is similar to the substitution table technique for teaching composition.

The Intermediate Stories for Composition (with Prema Popkin, 2 vols., London: Oxford Univ. Press, 1967) Workbook contains skeletons for compositions. The essential content words are given in paragraph form, separated by blanks which are usually (but not always) to be filled in by the students. A 1500-word vocabulary is appended. The Companion volume gives suggested completed stories.

Hill's Picture Composition Book (2 vols., London: Longmans, 1960) contains 28 series of eight pictures (e.g., a woman losing a bracelet while fishing, a fallen tree on the railroad tracks, what happens when a fire is built too near a house, rescue at sea during a storm, catching a tiger). The Teachers' Guide tells the story and suggests questions which the teacher can ask the students before they are asked to write.

The Outline Composition Book (London: Oxford Univ. Press, 1966; 87 pp.) is designed to give the students more freedom in their writing but still provide a considerable amount of help. It contains thirty topics. For each of them Hill gives extensive suggestions as background preparation for writing and usually a list of five to ten points to be covered in the composition. Each topic is followed by a kind of dictionary of useful words and phrases and some structure points. This is an attempt to remind the students of previously taught English structures that they can correctly use in their compositions.

Hill's Free Composition Book (London: Oxford Univ. Press, 1966; 75 pp.) contains 333 topics arranged according to difficulty. Each topic is followed by

a number of questions that help the student writer think about the subject and arrange his material systematically. In the introduction Hill gives many hints to the teacher of composition and some hints to the writer.

K.W. Moody's Written English Under Control (Ibadan: Oxford Univ. Press, 1966; 149 pp.) contains a series of exercises in the form of substitution tables. The exercises are designed to give the student practice in accurate expression while carefully controlling what he writes. In addition, Moody gives practice in writing styles which are suitable to the subject and to the audience. Each frame (illustrating a particular type of writing: narrative, dialogue, exposition, etc.) consists of several sentences with choices of lexical items in almost every slot. Choices are somewhat controlled by the content so that though grammatical errors are not possible in the frame, the student must pay attention to meaning.

After the student has written the paragraph by making choices from the first substitution frame, he is sent to Stage 2 and then Stage 3. Each stage supplies progressively less information and the student has more and more opportunity to use his own choice of words. In Stage 4 the student is asked to write a paragraph of his own stimulated by a series of questions or suggestions. The introduction also gives suggestions for oral practice before writing begins. Since the book was written for Nigeria, there is some reflection of this in the cultural content. It also reflects British usage.

In general the writers of books on composition put strong emphasis on the need for preparation for writing. The teacher must stimulate the student's interest, set the context for him, suggest and discuss ideas he will need and help him to select appropriate lexical and grammatical forms. It is hoped that this column will have provided enough discussion of successful techniques to enable teachers to give their students the assistance they need.

III. NEW AND FORTHCOMING MATERIALS

A new general study of language teaching methodology deserves mention here: Wilga M. Rivers' Teaching Foreign-Language Skills (Chicago: Univ. of Chicago Press, 1968; 403 pp.). The book consists of theoretical but very readable discussion of the linguistic and pedagogical background to the teaching of foreign language skills, for teachers of any foreign language. As she did in her earlier book, The Psychologist and the Foreign-Language Teacher (Chicago: Univ. of Chicago Press, 1964; 212 pp.), the author presents the theory behind several points of view on each subject she treats. Annotated reading lists at the end of each chapter and a comprehensive bibliography at the end of the book direct the reader to sources of specific techniques and of examples from particular languages. The book is aimed at teachers of secondary school students, but note is occasionally made of applications to other age groups as well.

David P. Harris, whose textbook, Reading Improvement Exercises, was described in the Winter 1969 issue of this newsletter, has now written Testing English as a Second Language (New York: McGraw-Hill, 1969; 151 pp.). According to the Preface (p. vii), "The twofold objective of the book is to enable the ESL teacher both to improve his own classroom measures and to make sound assessments of standardized tests which he may from time to time be asked to select, administer, and interpret." The book includes the general purposes and methods of language testing; specific techniques for testing grammar, aural comprehension, vocabulary, reading, writing and oral production; construction and administration of tests; interpretation of test results; and the calculation of basic test statistics. The book has been written not for the testing specialist but for the classroom teacher.

The following materials are soon to be published:

Patricia Heffernan Cabrera, Audio-Visual English, Sets 1 and 2, New York: Collier-Macmillan, 1969. This is a series of filmstrip sets which could be used to supplement basic courses. Each set contains

ten color filmstrips, records and a script-guide. Topics covered include: telling time, numbers, colors, the calendar, and occupations. A sample kit is available from the publishers (address: 866 Third Avenue, New York, N.Y. 10022).

Robert Lado, Lado English Series, 13 vols., tapes, New York: Regents, 1969. This series of six basic texts, six workbooks and a teacher's manual is designed for high school and college students at beginning, intermediate and advanced levels. Basic sentence patterns are introduced in model sentences, established by audio-lingual drills and reinforced by speaking and reading exercises. The first three books are to be available in September 1969 and the last three in April 1970.

INFORMATION EXCHANGE

By Ruth E. Wineberg

I. DEVELOPMENTS IN BIA SCHOOLS

Bilingual Reading Materials for Hopi Children. The Northern Arizona Supplementary Education Center, located on the campus of Northern Arizona University, is developing supplementary bilingual reading materials for Hopi children. The experimental project calls for the preparation of controlled reading texts in English and Hopi, filmstrips with tapes, puppets, and a teacher's guide.

Hopi storytellers will record on tape, in Hopi, twenty Indian stories. Once the teller is satisfied with the playback, the story is transcribed into Hopi characters and translated into English. These materials are used as the basis for preparing the reading texts in both languages. Next, a filmstrip with an accompanying tape presentation of each story is prepared, to provide visual and aural stimulation before the children use the texts. By the time the children see the printed text of a story, they know the story line, the names and characteristics of the characters and the concepts dealt with in the story.

The filmstrips and text illustrations present the characters of the story in a Walt Disney cartoon style, thus enabling the children to associate the audio-visual preparative materials with the printed text when they get it. Also, use of the same style in both filmstrips and illustrations will provide a stable common element in each story whether it is heard in Hopi or read in English.

Puppets for each story will be provided for classroom use in order to stimulate the creativity of the students and help them become personally involved in communicati.. in a role-playing situation.

The teacher's guide will assist teachers in recognizing the cultural aspects of each story and in conducting activities that will create new learning situations for the student.

The project is intended to develop, for Hopi children, materials that are familiar to them and with which they can identify. Having materials which they can first hear and read in their native language will, it is felt, make the transition to materials heard and written in English less difficult and frustrating. (Larry A. Stout, Director, Northern Arizona Supplementary Education Center, Box 5618, Northern Arizona University, Flagstaff, Arizona 86001)

Experiment in Applied Contrastive Analysis. Thirty-three students between ten and fourteen years of age and representing six Indian languages (Apache, Keres, Navajo, Tiwa, Ute, and Zuni) participated in an experimental course designed to help them hear, discriminate between and produce certain problem sounds in English. The course also aimed to illustrate for the teacher the physical production of different sounds, the value of contrastive study of a native language and a target language such as English in the preparation of teaching materials.

A series of lessons on English sounds was prepared to test a contrastive interference hypothesis (for example, the children did not appear to hear plural and past tense endings of words), and to help the children with their aural comprehension, speech and spelling. The lesson format was: (1) pretest of a minimal pair of words, (2) teaching the pair for about two periods, and (3) posttest of the minimal pair. The lesson was regarded as a good game by the children and indicated to teachers the importance of sound differences as well as meaning differences in the teaching of words.

A major part of the English phoneme inventory was presented in the course in this way.

At the end of the course three concrete benefits were apparent: (1) exceptionally able children were identified and were allowed to advance to an individualized

reading program, (2) the linguistic problems of the least successful group were identified and tapes were prepared to help the students with these problems, and (3) the children learned something about the basic nature of spoken language, symbols for sounds, and basic linguistic vocabulary such as "voiced", "voiceless", and "stop".

An overhead projector was used to present the pretest made up of 10 minimal pair sentences with the crucial word omitted. The teacher read each pair twice and the children wrote the word that was needed to fill the blank. Students corrected their own papers immediately after the test.

After the test, each part of the lesson was presented for listening, for discrimination, and for practice of minimal pair words. Following these exercises, a facial diagram illustrating the production of sounds being worked on was shown on the overhead projector, and the teacher explained the difference between "voiced" and "voiceless" sounds. Children were asked to put their hands on their throats while saying words ending in vowels in order to feel voiced sounds. They were shown how to whisper and to stop voicing and eventually to feel the difference between voiced and voiceless consonant endings.

Next, minimal pair sentences were presented for listening, for discrimination, and for practice. In order to convey the meaning of certain words, quick sketches were drawn on the board and pointed to by the teacher while the sentence was being said. Because observation indicated that sounds in final position gave the children more trouble than did the same sounds in initial position, stress was placed on final sounds in this part of the lesson.

Total teaching time for each lesson ranged from one hour to one hour and forty minutes, while testing each contrast took about twenty minutes. The posttest was identical to the pretest. (Annabelle R. Scoon, Language Arts and Curriculum Specialist, Albuquerque Indian School, Albuquerque, New Mexico 87107)

Controlled Composition in ESL. Several high school classes at the Phoenix Indian School are using A Course in Controlled Composition: Ananse Tales (see reference in "The Teacher's Bookshelf", p. 17). Some of the teachers are adapting the text material and exercises for use with tape recorders and overhead projectors to practice oral and reading skills as well as composition. (Ruth C. Blunk, Chairman of the English Committee, Phoenix Indian School, Box 7188, Phoenix, Arizona 85012)

Creative Writing Course. The result of a creative writing course at the Taos Pueblo Day School was a collection of original poems and stories, entitled "Feathered Words", written by nineteen students between ten and fifteen years of age. Stories reflect the imagination, wit, and originality of the students who wrote on topics including patterns of behavior, water pollution, and man's struggle with nature. Increased interest among other Indian students and the local community has resulted from this project. Several of the poems were published elsewhere, and some of the students received awards from the Scottsdale National Indian Arts Exhibition for their contributions to "Feathered Words". (Frances D. Dye, Education Specialist, Language Arts, United Pueblos Agency, Albuquerque, New Mexico 87103)

Reading Laboratory Program. At the Chemawa Indian School the reading laboratory provides an introduction to and practice in study skills for students in social studies and in world geography. In the latter, special help is given to students with low reading ability. A chapter of the world geography text is introduced, vocabulary developed and the chapter surveyed. In the laboratory the students listen to a taped version of the chapter as they follow along in the textbook. The tapes are prepared by a team of teachers who use various techniques to add variety to the tapes. (H.O. Walters, Superintendent, Chemawa Indian School, Chemawa, Oregon 97306)

All School Development Program. During 1968-69, ninety Sequoyah High School students participated in an all school development program. The students were divided into three major interest areas: applied science, current affairs, and the humanities. Each group took four research tours to various educational institutions, planned and presented classroom programs using ideas and materials gathered on the tours, and developed an All School Project based on their experiences and findings. The program was planned to provide opportunity for the students to speak and write English, develop leadership and decision-making skills, and add to their cultural experiences. (Nadine Horn, Director, Student Affairs, Sequoyah High School, Tahlequah, Oklahoma 74464)

Other activities at Sequoyah High School included: a developmental reading program for junior and senior college preparatory students, including practice in outlining, note taking, critical reading, speed reading, and vocabulary development (Nora Ernst, Developmental Reading Teacher); an experiment in team teaching of American history and American literature featuring lectures, films, panel discussions, and tapes and records (Edwin S. Moore, Principal); a remedial reading program which provides for diagnosis of the students' reading and language difficulties, development of a positive attitude toward reading, vocabulary improvement, mastery of word forms, and attention to comprehension and interpretation, reading speed, and oral reading (Margaret Johnson, Remedial Reading Teacher); and training students to operate and maintain the school's audio-visual equipment (Martha M. Vann, Librarian).

Basic English for Ahfachkee Children. Beginners at Ahfachkee Day School are encouraged to learn and use English in addition to their first language by initially learning the English names and words for objects in their daily life and environment, such as different items of clothing. Picture cards are also used to increase vocabulary. As puppets seem to involve the child in playing roles, these have been introduced to increase the child's confidence in using English orally.

In the second through fourth grades, unfamiliar words are looked up in the dictionary by the children and the teachers, mentioned once or twice a day for about a week, and at the end of a six or eight week period, all of the new words are written on the blackboard and reviewed by the entire class.

Picture dictionaries, charts, maps and bulletin board displays are also used to help teach English. Part of each day is devoted to phonics and word recognition. (Vincent Davis, Jr., Principal, Ahfachkee Day School, Big Cypress Indian Reservation, Star Route, Box 40, Clewiston, Florida 33440)

II. OTHER PROJECTS AND ACTIVITIES

Navaho Community College. Navaho Community College, the first institution of higher education located on a reservation, began classes in January 1969. Temporarily using BIA facilities at Many Farms, Arizona, the college will move to its permanent location on a 2000-acre site at Tsaile, which was given to the college by the Tsaile-Wheatfields chapter of the Navaho Tribe. Academic, vocational-technical, and practical courses of study geared to meet individual needs make up the curriculum, and it is estimated that between 300 and 500 students will be enrolled in the 1969-70 academic year. The Board of Regents of the College is made up of eight Navaho men. Indian educators are members of the administrative staff as well as of the faculty. Early financial support has come from the Office of Economic Opportunity, the William H. Donner Foundation, and the Navaho Tribe. (Navaho Community College, Many Farms, Rural Post Office, Chinle, Arizona 86503)

Summer Workshop in Communications, Problem Solving, and Specialized Skills. A workshop will be held for BIA school administrators, teachers, teacher aides, counselors, and dormitory staff on four university campuses (Northern Arizona University, Flagstaff, Arizona; Central Washington State College, Ellensburg, Washington; University of South Dakota, Vermillion, South Dakota; Utah State University, Logan, Utah)

from June 9 through 27, 1969. Participants in the three-week program will be provided with an opportunity to extend and update their academic and professional skills through the following activities: a guided study of approaches to problems by participants in mixed role groups; investigation of specific areas of special interest related to participants' roles and/or job assignment; and exploration of motivations for personal interaction under the leadership of a trained faculty member. The equivalent of three semester credit hours (graduate or undergraduate) will be granted to participants who qualify. The workshop is being organized by Northern Arizona University and is sponsored by the Bureau of Indian Affairs. (Vincent Kelly, Teacher-Training Officer, Division of Instructional Services, Bureau of Indian Affairs, Washington, D.C. 20242)

Summer Workshop in Cross-Cultural Education. Under contract with the BIA, Abt Associates, Inc., Cambridge, Massachusetts, will conduct a workshop in cross-cultural education at Stewart Indian School, Carson City, Nevada, from June 8 to 27, 1969. Workshop participants will be BIA administrators, teachers, guidance and dormitory personnel, and staff from public schools receiving Johnson-O'Malley funds. The program will be directed toward increasing communication between school staff and students, and understanding student motivation. Activities aimed at providing participants with information on the educational problems of Indian youth will include sensitivity training, student-staff role-reversal simulations, school-community planning games, Indian culture demonstrations, and teenage culture exploration. Other activities including movie-making, micro-teaching, improvisational dramatics, language arts instruction, master tutor training, and field trips are expected to provide educators with methods for improving instruction, counseling and administration. Two somewhat innovative aspects of the workshop are that leaders from the Indian community will be among the participants and 40 Indian students, as members of the faculty, will lead some of the small group discussions. (Vincent Kelly, Teacher-Training Officer, Division of Instructional Services, Bureau of Indian Affairs, Washington, D.C. 20242)

Meeting on the Teaching of English as a World-Wide Problem. On the occasion of the Tenth Anniversary of the Center for Applied Linguistics and in conjunction with the twelfth meeting of the National Advisory Council on the Teaching of English as a Foreign Language, a meeting on the teaching of English as a world-wide problem was held at Harpers Ferry, West Virginia, February 27 to March 1, 1969. In addition to British and American scholars, participants included representatives of United States Government agencies and departments, the British Council, the Ford Foundation, professional organizations and other institutions with interests or involvements in the teaching of English as a second or foreign language. The agenda included papers presented by scholars on topics of current interest, reports of the activities and plans of the institutions represented, and formulation of recommendations to be submitted to appropriate institutions by the Center, which acts as Secretariat to the National Advisory Council. (English for Speakers of Other Languages Program, Center for Applied Linguistics, 1717 Massachusetts Avenue, N.W., Washington, D.C. 20036)

CAL/BIA Activities. The English for Speakers of Other Languages Program of the Center for Applied Linguistics organized a meeting on May 2-3, 1969 for the BIA to discuss the adoption of a uniform orthography system for the Navajo language for use in BIA projects. The meeting was held in Albuquerque, New Mexico. Consultants and other participants included linguists, anthropologists, teachers of Navajo language and literacy, and representatives from the Navajo Tribal Council, the BIA Washington and area offices, and the Center for Applied Linguistics. The agenda included consideration of the uses of a Navajo orthography and thus the needs that must be met by a system, comparative discussion of the several orthographies now in use, and recommendations concerning a system suitable for the purposes of the BIA.

Later in May, the Center will hold the second of two meetings on planning a bilingual Navajo-English kindergarten project. The purpose of the second meeting will be to examine the progress made on various recommendations made at the first meeting, further refine the recommendations, and make new recommendations. The meeting will be held in Washington, D.C. (ESOLP,CAL)